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NOSTALGIA FILM TOURISM AND ITS POTENTIAL FOR DESTINATION DEVELOPMENT

Abstract

Cinematic nostalgia can influence visitors in choosing destinations where particular films have been made or shot. This study investigated the incidence of nostalgia amongst Taiwanese filmgoers, and whether this generates feelings of familiarity that induce subsequent travel intentions in the case of Hong Kong. As an input to potentially wide ranging destination experiences, it is found that nostalgia film tourism provides tourists with psychological benefits and constitutes a destination experience that is responsive to the ambient surroundings. The researchers identified five film nostalgia domains, namely; memories of backdrops, stories and movie stars, mimicking, envy, and culture and history. Memories of backdrops and mimicking were found to be the best predictors of perceived familiarity with the films' origin territory and of future travel intentions. Given the continuing preference for "blockbusters" amongst contemporary filmgoers and the faddishness of audience preferences, there is some risk that fading memories may cause film destinations to lose their appeal. Nevertheless film nostalgia can provide a potential medium to maintain the profile of destinations which have served as film locations.

Keywords: film, memory, nostalgia, Hong Kong, destination

INTRODUCTION

Nostalgia film tourism refers to the phenomenon of visiting film locations that represent another era in order to pay homage to particular films (Beeton, 2007; Couldry, 1998; Kim, 2012a; Riley et al., 1998). The fulfilment of film nostalgia amongst individual travelers can contribute to mental well-being, particularly in the case of “purposeful” film tourists. The seriousness of intent of this group prompts them to acquire meaning and pleasure from reciting lines, mimicking characters, handling props, recalling scenes, dressing or posing like actors, and taking photos at the film-shooting places (Kim, Kim & Petrick, in press; Reijnders, 2016; Rittichainuwat & Rattanaphinanchai, 2015).

The present study focused on prospective nostalgia film tourists to Hong Kong from Taiwan because of the established link between origin and destination. The Hong Kong film industry pioneered the production of Chinese films, catering actively to markets in mainland China, Taiwan, Singapore, and Malaysia. Hong Kong has been a major supplier of Chinese films since the 1970s, with an annual production peak of approximately 150 films during the 1990s (Hong Kong Film Archive, 2011). Over the period 1990 to 1995, more than 100 Hong Kong films were imported into Taiwan annually, and the total number of Hong Kong films outnumbered those produced locally by a multiple of four (Lo, 2009). With the benefit of economies of scale, Hong Kong movies were frequent winners of Taiwan’s most prestigious film award and one of the three grand prizes of Chinese cinema.

Hong Kong movie stars such as Jackie Chan, Andy Lau, Tony Leung Chiu Wai, and Maggie Cheung have enjoyed immense popularity in Taiwan. The major Hong Kong movie genres have included contemporary subjects, comedy, and crime (Hong Kong Film Archive,

2011). Hong Kong's cityscape and streetscapes are frequently used as settings and backdrops for storylines, including daily scenes. Coupled with dedicated movie channels such as LS Times and Star Chinese Movies, exposure and ongoing penetration for Hong Kong films into Taiwan influenced local hobbies and indoor entertainment practices. Those who indicated their collective craze and memory for Hong Kong films now are now aged over 40 years and engage in mimicking the actions of film stars, envied their belongings, and gossiping. Such filmgoers may be influenced by nostalgic feelings, hankering back to the "good old days" when they were exposed to Hong Kong films.

As Hong Kong's second largest inbound market after mainland China, Taiwan was considered a suitable choice for examining the prevalence of film nostalgia. At the supply end nostalgia film tourism resonates with the film heritage of Hong Kong. Since the phenomenon is associated with collective memory, it may potentially enhance the prospects of revisitation. The present examination has four main research objectives. Firstly, the researchers investigate the underlying structure of film nostalgia. Secondly, they assess whether the prevalence of nostalgia is attributable to filmgoers' sociodemographic, psychological, and/or behavioral characteristics. A third objective is to explore whether nostalgia is a medium for familiarizing cinemagoers with film locations. The fourth was to analyze the effect of film nostalgia on future film tourism intentions. The study will also explore the implications of retaining nostalgic places for visitor emotional and psychological attachments and for their sense of ownership.

LITERATURE REVIEW AND HYPOTHESES

Role of nostalgia in film tourism

Previous studies of film tourism have addressed the impacts of film tourism on host communities and development directions (e.g., Kim et al., 2015; O'Connor, 2011; Pan &

Ryan, 2013), on individual touristic motivations and experiences in film tourism locations (e.g., Buchmann et al., 2010; Macionis & Sparks, 2009; Reijnders, 2016), and enhancer of destination image of featured locations and audience's future intention to visit film tourism locations (e.g., Hudson et al., 2011; Yen & Croy, 2016). However, they failed to directly examine nostalgia as a potential driver of film tourism, given that their studies indicated touristic phenomena as perceived by film tourists with short memory during and after the release of media programs. Yet, only few studies empirically tested the role of nostalgic emotion in influencing experiential quality or future intention (Kim, 2012a; Kim et al., in press).

As is shown in Figure 1, films are pivotal nostalgia-generating media, because they channel public fascination with the past through vicarious emotional viewing experiences. Films are a window into the past, mirroring the ethos and interests of the everyday lives and experiences of earlier times. Thus, Kim et al. (in press) suggest that film audience often tend to collectively miss the old films and things related to those old films as they become aged, and they can retain their memory for long.

Nostalgia is widely regarded as a positive, social, and past-oriented emotion, evoking memories of previous happiness. Nostalgic reminiscences produce a longing to return to the past. Nostalgia is a revelation about ourselves, others, the future, and our relationships (Holak & Havlena, 1998). It strengthens social connectedness to the past and recaptures previous sentiments. Various postmodern stimuli have coalesced to advance feelings of nostalgia (Marchegiani & Phau, 2013). Films represent a desire to understand the past in empathetic and emotional terms and project flexible, and permeable ideas about history and about the passage of time.

Figure 1 proposes a conceptual framework to explain the role that nostalgia plays in film tourism. In accepting that media habits are changing, the researchers assume that

audiences are exposed to film through various channels including cinema, television, DVDs, or Internet platforms such as *YouTube*. It is evident that audience members acquire nostalgia progressively towards various values associated with film. These may include storylines, the original book, songs, singers, characters, food, props (accessories, bags, cosmetics, mobile devices, houses, costumes, interiors/decoration), memorabilia, landscapes, scenery, views, action, the locality (history, culture, tradition), the environment of the era, or the ethos (Kim & Assaker, 2014).

[FIGURE 1]

The sense of nostalgia that is evoked by filmgoing motivates visits to places that featured in the film. Such provision may be stimulated by the development of customized tour programs, the dissemination of information through the Internet or via social media, enhanced accessibility, or an increase in tourist demand. For the purposes of the present research three hypotheses were proposed as a way of understanding prospective interrelationships; (1) between film nostalgia and sociodemographic, psychographic, and behavioral characteristics that a potential film nostalgia tourist has; (2) between film nostalgia and familiarity with the destination and: (3) between film nostalgia and behavioral intentions to travel to the destination.

Film nostalgia and socio-demographic characteristics of filmgoers

Previous researchers have suggested that sociodemographic characteristics (e.g., gender, age, marital status, income, occupation, educational level) are important to understand film tourist behaviors, including intentions to visit film tourism destinations and particular motivations to seek for certain types of film tourism experiences (Hudson et al., 2011; Kim et al., 2007; Kim et al., in press; Liou, 2010). Kim et al. (2007) identified that the Japanese

film tourists who perceived the destination image more positively were middle-aged women with lower education levels in the context of a Korean TV drama *Winter Sonata*. Similarly, single Western middle-aged female travelers flocked to come to Ubud in Bali as the *Eat Pray Love* movie pilgrims, wearing sun-proof clothing and riding Dutch-style gearless bikes (O'Connor & Kim, 2014). They were also in rush to visit Ketut Liyer, a medicine man from whom Julia Roberts' character learnt about Balinese philosophy, and Wayan Nuriasih, a spiritual healer who cured her wounds (Park, 2018).

By comparison, international visitors to the main shooting location of a historical Korean TV drama *Daejanggeum* - Daejanggeum Theme Park - were relatively younger, more highly educated, and possessed a high level of cultural capital with higher socio-economic backgrounds (Kim, 2012b). These findings resembled those of Busby and Klug (2001). Visitors to Daejanggeum Them Park were seeking an essential "on the spot" film tourism experience that would offer them a sense of connection, intimacy, familiarity and memory. Liou (2010), however, found that watching Japanese TV dramas prompted younger, less educated and female Taiwanese film tourists to report a positive change in their image of Japan, more than in the case of younger male counterparts.

Having acknowledged the above, it may be concluded that sociodemographic features are likely to influence the prevalence of film nostalgia as below.

H1-1: The prevalence of film nostalgia is explained by the sociodemographic characteristics of prospective nostalgia film tourists.

Film nostalgia, and psychological characteristics of filmgoers and their perception of cultural proximity

Psychological factors play a crucial part in stimulating film related memories that contain multiple meanings and nostalgic sentiment formulated by previous viewing experiences of

films (Kim et al., in press; Macionis & Sparks, 2009; Riley & Van Doren, 1992). A previous study has noted that the Japanese film tourists who had a positive viewing experience of the Korean TV drama *Winter Sonata* showed higher levels of reminiscence towards their “first love encounters” or equivalent events. (Kim et al., 2007). Thus, they enjoyed hugging statues of the main actors and actresses at the film locations, and imitated the actions from the original films by cycling, throwing snow, sitting on benches, kissing, hugging, and making vows to each other.

According to cultural proximity theory, all screen backdrops are symbolically encoded with interpretative metaphors which convey social and inter-subjective meanings (DeLorme & Reid, 1999). Thus, cultural proximity is a psychological component that can shape the formation of film nostalgia and its intensity. Groups of film tourists who exhibit a high level of cultural proximity with the origin country of the watched media program (i.e. film and TV drama), show a strong empathy with the characters, their stories, backdrop, props, and other production values featured on the screen (Huang, 2011; Kim, 2012b; Su, Huang, Brodowsky & Kim, 2011). It is unfortunate that there have been limited empirical studies of the extent to which cultural proximity stimulates film nostalgia amongst audiences.

H1-2: The prevalence of film nostalgia is explained by the psychological characteristics of prospective nostalgia film tourists and their perception of cultural proximity.

Film nostalgia and behavioral characteristics of filmgoers

Audiences with behavioral involvement are motivated to visit film tourism locations and more likely to re-enact their subconscious yearnings or aspirations in featured backdrops (Kim et al., in press; Rittichainuwat & Rattanaphinanchai, 2015; Robinson, 2015; Suni & Komppula, 2012). For example, Rittichainuwat and Rattanaphinanchai (2015) found that

those who were more exposed to Korean TV dramas showed nostalgic atmosphere in a film place. Their results are similar to those of Kim et al. (in press).

These characteristics of behavioral involvement may lead them to visit the locations they have seen previously on screen. This is because audiences are continuously psychologically, behaviourally and emotionally involved in the plots and stories, actors, backdrops, songs, and scenic backgrounds while watching their beloved media programs (Buchmann et al., 2010; Couldry, 1998; Pan & Ryan, 2013; Roesch, 2009). Those with higher levels of behavioral involvement demonstrate a higher likelihood of retrieving their memories and nostalgic emotions about a film (Bartoletti, 2010; Kim, 2012a). Based on the above, the following hypothesis is proposed:

H1-3: The prevalence of film nostalgia is explained by the behavioral characteristics of prospective nostalgia film tourists.

Film nostalgia and familiarity

“Romantic gazing” (Roesch, 2009) or “re-enacting” (Kim, 2012b) provides a metaphor for expressing and recollecting nostalgic and memorable aspects of a film that has an emotional and behavioral effect on the audience (Couldry, 1998; Kim, 2012a; Reijnders, 2016).

Filmgoers who proceed to become film tourists are exposed to deep emotional meanings associated with film locations. In his study of film tourist narratives from the set of British soap opera *Coronation Street*, Couldry (1998) attributed participation as extending beyond the obvious cognitive recognition of the locations to their “fictive” status. Locations are appreciated as a memorial or nostalgic structure, thereby becoming symbolic places of ritual (Couldry, 1998) or imagined landscapes (Reijnders, 2016).

The search for intimate and memory-related film tourism experiences can shape travel behaviors (Kim, 2012a). Emotional or affective audience involvement was the major

determinant of intimate and memorable experiences for consumers of visual media in particular serialized TV programs or series (Kim, 2012a; Kim & Assaker, 2014), although the influence of genre is still debatable in the context of film tourism (Kim & Long, 2012). In this regard, as mentioned earlier, a sense of connectedness, memory, intimacy and familiarity plays a crucial role in understanding tourists' experiences associated with film nostalgia.

The memories of beloved stories performed by adored actors are central concerns for film tourists. In their capacity as filmgoers, they had a symbolic connectedness to and increased familiarity with the film locations. Reijnders (2016) has suggested that stories contribute to positive evaluations of film locations because of associations with relevant landscapes, such as the front- or back-stage of films or television dramas, with positive values such as nostalgia, happiness, freedom, and imagination.

Film locations provide a prospective focal point for visitors, notably as a performance stage which conveys prestige when film tourists are re-enacting or mimicking their favorite scenes and narratives (Reijnders, 2016; Robinson, 2015). This is consistent with the impetus of the film tourist to experience the already familiar film landscapes or locations from the perspective of the character(s) and to step into his/her shoes (Buchmann et al., 2010; Reijnders, 2016; Roesch, 2009). Nostalgic emotions help to personalize the destination and to provide audience members with feelings of proximity. Nostalgia stimulates perceptions of familiarity with the destination and is central to the process.

H2: Familiarity with a film destination is attributable to film nostalgia.

Film nostalgia and behavioral intentions

The destination images that inhabit nostalgia-evoking films infiltrate the minds of cinemagoers and may influence their destination selections (Kim & Assaker, 2014; Kim et

al., in press; Reijnders, 2015; Robinson, 2015; Suni & Komppula, 2012). It is also important to note that re-enactments are not solitary activities, but provide a medium to share individual and collective memories and nostalgia for a particular media program with likeminded travelers who were previously fellow members of an anonymous audience (Buchmann et al., 2010; Reijnders, 2016). Buchmann et al. (2010) noted that most New Zealand inbound tourists who participated in a film location tour of *Lord of the Rings* (2001-2003) were eager to engage in sharing with other enthusiastic and passionate participants. They were motivated by the prospect of meeting fellow fans and of sharing collective memories and meanings “behind the screen”.

Various international case studies have noted the significance of re-enactments or similar onsite tourist experiences at film tourism locations, albeit using anecdotal evidence. Kim’s (2010) study of film tourists on Nami Island, set of the Korean television drama *Winter Sonata*, explained that film tourists re-enacted scenes and took photos as a ritual and displayed complex imaginative and emotional involvements. Roesch (2009) also observed that tourists at *The Sound of Music* locations in Austria posed as if they were the main characters. Whether they are purposeful or specific, film tourists enjoy their on-site reminiscences of films or TV dramas and engage in activities ranging from mimicking, role play, handling props, taking photos against film posters, reciting lyrics, to standing where their favorite actors and actresses once stood (e.g., Buchmann et al., 2010; Kim et al., 2007; Lee, 2012; Reijnders, 2016; Robinson, 2015; Roesch, 2009).

Although the aforementioned studies that have been undertaken in a variety of countries suggest that nostalgia is an important behavioral determinant in the context of film backdrops, few studies have explored the behavioral intentions of visitors at film locations. This is unfortunate, because film nostalgia related behavioral intentions may be influenced by the degree of audience involvement with a film or a film tourism program (Kim, 2012a;

Yen & Teng, 2015).

Since much of Hong Kong has featured in film sets, international tourists have many opportunities to encounter film-shot attractions. Notable nostalgic settings include Avenue of Stars, city view across the Victoria Harbor, junks floating in the Harbor, temples that featured in Kung Fu films, Central-Mid-Levels escalator and Stanley Street in Hong Kong Island, cafés, bars and restaurants in Lan Kwai Fong and old flat complexes in Tsim Sha Tsui. Examples of museum type settings are Hong Kong Film Archives where film-related materials are assembled – and Hong Kong Heritage Museum where Bruce Lee memorabilia are on display and highly sought after by fans.

Tourists will sometimes visit restaurants evoking nostalgia for food which featured in Hong Kong films, notably where a main actor and actress ate in *In the Mood for Love* (2000). Since some movie stars are also singers, film goers can meet them at their concerts, notably at preview or launch events, notably for new films. They can also meet film stars at international award ceremonies or at international concerts

It is evident that tourists participate in various film tourism-related activities and programs, such as visiting film sets or locations, participating in fan meetings with the stars, tasting the foods featured in films, or buying film-related memorabilia and merchandise. Taking account of the scope of such practices, this study proposes the following hypotheses about the relationship between film nostalgia and behavioral intentions to participate in various activities.

H3: *The intention to participate in film tourism activities is a result of film nostalgia.*

H3-1: *The intentions to visit film backdrops are attributable to film nostalgia.*

H3-2: *The intention to taste Hong Kong food featured in the films is likely to be explained by film nostalgia.*

H3-3: *The intention to visit film sets is likely to be explained by film nostalgia.*

H3-4: *The intention to buy products that were featured in the films is likely to be explained by film nostalgia.*

H3-5: *The intention to meet the films' stars is likely to be explained by film nostalgia.*

H3-6: *The intention to visit the Hong Kong film museums is explained by film nostalgia.*

METHODS

Measurement

A literature review on how Hong Kong films have influenced Taiwan informed the development of items to measure film nostalgia (e.g., Kong, 2005; Li, 1998; Morris, 2004; Wong & McDonogh, 2001) were undertaken, followed by in-depth interview and pre-test procedures. Items to ask psychological state and behavioral states of nostalgia film tourists consisted of five, respectively, and were extracted through subsequent in-depth interviews. They are shown in Table 2.

Following the development of a draft questionnaire in English and in order to test the items, in-depth interviews were conducted with four Taiwanese who were graduate students at a Hong Kong-based university. Interviews were naturally conducted over the lunch in English and interviewees were asked to comment on the draft questionnaire. Five interviewees were also conducted with professors and graduate students aged 40 or above at a university in Taiwan. The interviews were administered by a professor at the school in Chinese. The face validity of the interview was confirmed by reviewing a draft questionnaire in English.

Before the interviewing commenced, the authors ascertained that prospective respondents had a substantial involvement with Hong Kong films from the applicable period. As a consequence, they expressed enthusiasm for Hong Kong films in those days. The various respondents observed a commonality between Hong Kong and Taiwan, namely that the two territories had experienced large-scale migrant intakes from Guangdong and Fujian provinces respectively and share comparable customs. Following the conduct of twice in-depth interviews, new items were added and some items were refined.

For example, the item “museums including Hong Kong film archives” was included

under behavioral intentions. In addition, the item “I believed that the special effects in the films (e.g., flying in a Kung Fu movie) were wonderful” was include to specify a variety of features that evoke nostalgia including special effects used in flying scenes or explosions in kung fu films, costumes. Other items for film nostalgia were designed to manifest characteristics of mimicking or gossiping about the films, background scenes, plots, envy for a more advanced country, and shared cultural or social values.

As Figure 1 presents, films are pivotal nostalgia-evoking intermediary in audience’s conscious/subconscious realm. These film nostalgia items also reflect the social ethos, experiences of past times, and everyday lives in those days, screened or hidden on the films. The items were finally decided by literature review, in-depth interview with nine Taiwanese fans of Hong Kong films, pre-test and pilot test.

Consistent with previous studies the items used to assess familiarity with the destination that resulted from watching films indicated that filmgoing increased the respondents’ sense of closeness or friendliness toward the city (Chen & Lin, 2012; Horng et al., 2012). The researchers also collected data on intentions to participate in nostalgia-driven film tourism to Hong Kong; intentions to undertake activities on film sites, such as tasting food that was featured in the films; visiting films sets; buying film-related products; meeting movie stars; and visiting the Hong Kong film museums. The researchers also reviewed the emerging literature on creative tourism to assist the development of nostalgia film tourism items (Scollen, 2008; Venkatesh & Meamber, 2006). Each of the aforementioned items (with two exceptions that are outlined in the following) were measured on a 5-point Likert scale where “1” = “strongly disagree” and “5” = “strongly agree.”

Pre-test, pilot test and main survey

The conduct of a pre-test with 20 graduate students who were majoring in tourism in

Hong Kong prompted minor modifications to the questionnaire. The revised version was subsequently pilot tested with 30 Taiwanese tourists in Hong Kong. After the preliminary tests were complete, five film nostalgia measurement items which showed mean scores of lower than 3.0 were deleted. Two other questions were revised to align the language more closely with Taiwanese Mandarin.

The ensuing conduct of the main survey proceeded using an online panel survey. This approach had several advantages: easy selection of the target sample; rapid online response; and completion of the survey at the respondent's convenience (Cooper, 2008). It is however acknowledged that online panel surveys have limitations including the absence of personal interaction between the interviewer and respondent, the limited capacity to identify any insincere answers because of the granting of anonymity. The following criteria were used to recruit Taiwan resident cinemagoers. Only those who pass three screening questions were allowed to participate in a main survey. The questions were: (1) have been exposed to Hong Kong films between the 1970s and late 1990s, (2) be 40 or older and have never visited Hong Kong, and (3) have seen at least two of the suggested 28 films released in that period and recognized at least one of the 11 popular Hong Kong movie stars during this period.

The first and second criteria were targeted to those whose film nostalgia was formulated over at least 15 years following their initial exposure, whilst the third criterion was aimed at excluding those who were unaware of or disinterested in Hong Kong films. The final criterion was targeted at those who had only nostalgic sentiments formulated through the films. Those aged in their 40s or above were at least teenagers during the 1970s to late-1990s because it was assumed that they would be reminiscent for such period films. In the literature review part the efficacy of film nostalgia was already discussed in a context of having a strong desire to track nostalgic vestiges through listening the theme music, meeting

movie stars in those days, visiting film backdrops. For example, now that films of Bruce Lee in the 1970s to 1980s were very popular, young men were busy with mimicking his martial arts and chatting about him. Memory of his films remains as nostalgic feeling in spite of memory decay. Another evoker of film nostalgia is rerunning of “good old days” Hong Kong films on satellite TV channels and thus old fans have another opportunity to watch them. The “good old days” memory triggers nostalgia film tourism. The data were collected between November 12, 2015, and January 20, 2016, using a Taiwan-based online panel company.

An online panel survey was used because of its ability to select exact target samples, following the aforementioned criteria and suited to the present study. Respondents were designed to receive a coupon equivalent to HK\$10. The researchers checked whether the 755 completed questionnaires satisfied the requirements attached to each sample. A total of 737 responses were used for data analysis purposes. A total of 18 questionnaires were excluded on the basis of insincerity. When asked about their level of agreement through various questions, the respondents provided only a single number, without any variation. The data analyses that were used included factor analysis and reliability checking, multiple regression analyses, and hierarchical multiple regression analyses.

RESULTS

Respondent profiles

A frequency analysis of the respondent demographic profiles showed that 50.1% were male, about 43% were in their 40s, about 67% were married, and 47.6% were company workers. City dwellers were more prevalent amongst the respondents with 50.7% living in a metropolitan area or large city, and 33.5% living in a medium-sized or small city. Five of the 28 Hong Kong films produced during the target period had been watched by over half of the

respondents. When asked about whether they knew at least one of the eleven famous Hong Kong movie stars, more than 90% of the respondents recognized all eleven. Respondents had watched “10 or more” (53.9%), “4 to 6” (20.5%), “3 or less” (15.2%), and “7 to 9” (10.4%) of the 28 listed films. In acknowledging their level of fandom, respondents were “neutral” (42.5%) or “agreed” (39.2%). Many respondents agreed (31.2%) or strongly agreed (5.3%) that the films influenced their desire to travel to Hong Kong. About 62% of the respondents continue to watch Hong Kong films. Approximately 49% reported that they had visited a film set either domestically or overseas.

Factor analysis and reliability results

An exploratory factor analysis used the 26 items to identify the underlying dimensionality of the nostalgia scale. Principal component factoring and varimax rotation were adopted to extract the factors. The scale produced a five-factor structure with eigenvalues exceeding 1.0. The results were supported by an assessment of a scree plot. The factor model explained 60.27% of the variance. As the value for the Kaiser-Meyer-Olkin measure of sampling adequacy was 0.96, the factor model was validated. Bartlett’s test of sphericity produced a value of 9,179 ($p < 0.001$), indicating the existence of one or more factors in the factor solution.

The factor loadings which measure the correlation between the observed measurements and the factors, ranged from 0.43 to 0.82. Even though cross-loadings were found the salient factor loadings were chosen. They were close to or surpassed the 0.45 criterion that guaranteed that each item contributed to the relevant domain (Comrey & Lee, 1992). The reliability checks ranged from 0.67 to 0.89, with reliability alphas for all five film factors close to or surpassing the threshold (0.70) that was recommended by Nunnally

(1978). The five factors were generated and the results are shown in Table 1.

Based on the exploratory factor analysis, five items measuring cultural proximity were grouped into one factor with an eigenvalue of greater than 1.0. The single-factor model explained 70.01% of the variance, and the reliability for the single factor was 0.83, exceeding Nunnally's criterion (0.70). A running exploratory factor analysis using three of the items that measured familiarity produced a single-factor solution. The one-factor model accounted for 74.69% of the variance. The reliability for the single factor was 0.83, exceeding Nunnally's criterion (0.70). As is shown in Table 1, grand mean values of five domains ranged between 3.01 and 3.68. This indicated that respondents acknowledged the presence of film nostalgia, despite having a weak memory of the films. One possible explanation for the relatively low mean scores that were recorded is memory decay - looking back on the "good old days" between one and four decades previously.

[TABLE 1]

The effects of sociodemographic, psychological, and behavioral variables on film nostalgia

A series of regression analyses were undertaken to explore the sociodemographic, psychological and behavioral variables which explain film nostalgia. Variance Inflation Factors (VIF) were examined for all of the regression equations to ascertain whether multicollinearity was a concern. The latter phenomenon occurs when two or more independent variables are highly correlated. The variance inflation factor values in all of the models were found to be lower than 2.0, far lower than the threshold point of 10 (Field, 2000), so there were few concerns about multicollinearity. Regarding the use of sociodemographic variables, gender, marital status, and occupation were nominal data with two categories, whereas age, income, and educational level were considered to be

continuous data.

Model 1 was used to identify the capacity of sociodemographic variables to predict “memory of backdrops” nostalgia; it was found to demonstrate minimal power ($Adj-R^2 = 0.01$). Income was the only significant item at the 0.05 level. Model 2 showed that “memory of backdrops” nostalgia was mainly attributable to psychological variables. The level of interest and cultural proximity variables were significant at the 0.001 level, and the level of importance and level of fandom for Hong Kong film stars were significant at the 0.01 level. The level of self-expression was significant at the 0.05 level. In Model 3, four of the six behavioral variables were significant at the 0.001 or 0.05 levels. Those who liked to watch Hong Kong films, purchase Hong Kong film CDs or music discs, and read updated information on Hong Kong films showed a higher level of “memory of backdrops” nostalgia. The results are reported in Table 2.

A series of regression models was used to explain “memory of stories and movie stars” nostalgia. When sociodemographic, psychological, and behavioral variables were used as the independent variables, these generated $Adj-R^2$ values of 0.02, 0.51, and 0.43 respectively. In Model 1, gender, age, and income were significant at the 0.01 or 0.05 levels. In Model 2, three psychological variables (all except for “self-expression” involvement) were significant at the 0.001 level. In Model 3, which examined the effect of behavioral variables, “I liked to watch ‘good old days’ Hong Kong films” and “I liked to update information on ‘good old days’ Hong Kong films” were significant at the 0.001 level. The number of known “good old days” Hong Kong film stars was significant at the 0.05 level.

As is shown in Table 3, the regression models examining “memory of mimicking” produced $Adj-R^2$ values of 0.08, 0.55, and 0.50 for the respective sociodemographic, psychological, and behavioral variables. In Model 1, which tested the influence of the sociodemographic variables, gender and age were significant at the 0.001 level, income was

significant at the 0.01 level, and educational level was significant at the 0.05 level. In Model 2, which identified the effects of the psychological variables on “memory of mimicking” nostalgia, the importance of Hong Kong films, self-expression, and fandom for Hong Kong stars were significant at the 0.001 level. Interest in Hong Kong films and cultural proximity were significant at the 0.05 level. In Model 3, which identified the influence of the behavioral variables on “memory of mimicking” nostalgia, an affinity for watching Hong Kong films, purchasing Hong Kong films CDs or music discs, and searching for news relating to Hong Kong film stars were significant at the 0.001 level. In addition, an affinity for reading updated information on Hong Kong films and knowledge of “good old days” film stars were significant at the 0.05 level.

The regression models that were used to predict “memory of envy” nostalgia based on the sociodemographic, psychological, and behavioral variables produced respective *Adj-R²* values of 0.04, 0.52, and 0.46. In Model 1, gender, income, and educational level were significant at the 0.001 or 0.05 level. In Model 2, all of the psychological variables were significant at the 0.001 level. In Model 3, “I liked to watch ‘good old days’ Hong Kong films,” “I liked to purchase ‘good old days’ Hong Kong film CDs or music discs,” and “I liked to update information on ‘good old days’ Hong Kong films” were significant at the 0.001 level.

Finally, a regression equation was used to examine “memory of culture and history” nostalgia based on the sociodemographic variables. No significant relationships were identified. The two models that used the psychological and behavioral variables produced respective *Adj-R²* values of 0.40 and 0.34. All five psychological variables were significant at the 0.001 or 0.05 levels. In Model 3, four behavioral variables were significant at least at the 0.05 level (the exceptions were the number of “good old days” Hong Kong films watched and the number of known “good old days” Hong Kong film stars). The detailed

results are presented in Table 3.

[TABLES 2 &3]

The effects of film nostalgia on familiarity and intentions

As shown in Table 4 a five-step procedure was used in which the independent variables were entered according to their degree of correlation with the dependent variables. Criteria to assess multicollinearity between independent variables were applied to all other multiple regression analyses. In Model 1, “memory of backdrops” contributed significantly ($\beta = 0.67, t = 26.22, p < 0.001$) to familiarity with Hong Kong, producing an R^2 of 0.48. In Model 2, “memory of culture and history” contributed to a significant incremental change of R^2 (6%) in the variance in explaining familiarity with Hong Kong. The results of a hierarchical regression analysis showed that the independent variable was a significant predictor of familiarity with Hong Kong ($\beta = 0.31, t = 9.43, p < 0.001$).

In Model 3, “memory of mimicking” was a significant predictor of familiarity with Hong Kong ($\beta = 0.25, t = 8.69, p < 0.001$) and explained a significant incremental change of R^2 (4%) in the variance in the dependent variable. When “memory of envy” was entered in Model 4, the independent variable was found to be significant in explaining familiarity with Hong Kong ($\beta = 0.19, t = 4.56, p < 0.05$). Finally, in Model 5, “memory of stories and movie stars” was found to be a significant indicator of familiarity with Hong Kong ($\beta = 0.14, t = 3.80, p < 0.001$). However, Models 4 and 5 reported small incremental changes of R^2 (1% each) in the variance when predicting the dependent variable.

In Model 1, which was used to predict intentions to participate in nostalgia-driven film tourism, “memory of mimicking” made a strong contribution ($\beta = 0.79, t = 34.35, p < 0.001$), with an R^2 of 0.62. When “memory of stories and movie stars” was an independent variable, the variable was significant ($\beta = 0.18, t = 6.79, p < 0.001$) in Model 2. In Model 3,

which tested “memory of envy,” the independent variables were significant at the 0.01 level, but the incremental change of R^2 was small (2%) or almost none (0%). However, “memory of backdrops” and “memory of culture and history” were not significant in explaining the intention to participate in nostalgia-driven film tourism.

[TABLE 4]

Table 5 shows the results of a hierarchical regression analysis to predict intentions to visit film backdrops and to taste Hong Kong food that features in the films. Table 6 is a prediction of the intention to visit indoor and/or outdoor film sets and to buy products that were featured in the films. Table 7 draws upon the five film nostalgia domains to predict the intention to meet movie stars.

[TABLES 5, 6 & 7]

DISCUSSION AND CONCLUSIONS

Discussion

Various conclusions may be drawn from the preceding findings. First, most of the psychological variables were highly significant as predictors of film nostalgia. The respondents who had the highest psychological involvement with Hong Kong films felt greater nostalgic sentiment for films from the “good old days”. It may be concluded that the psychological variables manifest the level of involvement, because the importance, interest, and sign value items were components of involvement with films (Kim et al., in press). As a domain of personal involvement with films, self-expression was significant as a predictor of film nostalgia in four of the five regression models. This implies that self-expression or prestige is an antecedent of nostalgia film tourist motivations. Prospective travelers seek recognition or want to be regarded as distinct by disclosing interests that differ from those of

others.

Second, those who enjoy watching “good old days” Hong Kong films and are in the habit of receiving updated information about Hong Kong films, and purchasing Hong Kong film CDs or music discs reported greater higher levels of nostalgia. In addition, those who liked to search for news about “good old days” Hong Kong film stars expressed greater “memory of mimicking” and “memory of culture and history” film nostalgia. The findings support previous empirical studies that have found a positive relationship between film involvement and future tourism intentions (Kim & Assaker, 2014; Yen & Teng, 2015).

Third, cultural proximity was significant in all of the regression models. Specifically, its significant magnitude was evident when predicting four film nostalgic domains, including “memory of backdrops,” “memory of stories and movie stars,” “memory of envy,” and “memory of culture and history.” Thus, those who perceived greater cultural proximity between Hong Kong and Taiwan experienced more stimuli related to film nostalgia. The results correspond with previous studies showing that those who live in similar cultural contexts share similar mental structures or cultural traits. They also tend to absorb film content more easily and to be more interested in film locations (Su et al., 2011). This implies that film tourists are motivated to experience historical reality and suggest higher levels of film tourism intentions when their culture and the film country’s culture are somewhat heterogeneous (Hudson et al., 2011; Kim, 2012a).

Fourth, the nostalgia domain “memory of backdrops” made an exceptionally high contribution to explaining familiarity with Hong Kong ($Adj-R^2$ of 0.48). This demonstrates the importance of film backdrops in attracting Taiwanese filmgoers to film sets. The findings are consistent with previous studies suggesting that spectacular natural film settings or landscapes enhance interest in film locations (Connell, 2012; Riley et al., 1998; O’Connor, 2011).

Fifth, only one domain, “memory of mimicking,” has a strong association with intentions to participate in nostalgia-driven film tourism. Viewers’ memories of imitating actor motions or smoking postures, kung fu moves, make up, or imitating actors’ ways of holding a pistol like a gangster, dressing, ordering the same menu, drinking alcohol, picking up a phone, speaking, using dialect, wearing sunglasses, and walking are intertwined in their mental storage like threads in a knotted skein. Such recollections drive audiences to visit film destinations. These results resemble those of previous studies which found that subjects engage in motional mimicking at a film destination because they want to re-enact their subconscious yearnings or aspirations (e.g., Pan & Ryan, 2013; Rittichainuwat & Rattanaphinanchai, 2015; Robinson, 2015; Suni & Komppula, 2012).

Sixth, the domain “memory of backdrops” made the highest contribution to explaining the intention to taste Hong Kong foods that were featured in films, visit film backdrops, visit indoor and/or outdoor film sets, and visit the Hong Kong Film Museum. These results are consistent with previous studies which have highlighted the importance of scene backdrops as film production values and as vehicles to attract film tourists (Kim & O’Connor, 2011; Sood & Rogers, 2000). This suggests that effective promotions should include advertisements, including photos of film locations and landmarks that were used. Tour itineraries linking the places that are shown in films should also stimulate keen interest amongst nostalgia film tourists.

Seventh, the “memory of mimicking” domain strongly influenced the intention to buy products featured in the films and the intention to meet “good old days” movie stars. The dramatized characters (actors) have a big effect because the audience tends to copy their motions or poses (Yen & Croy, 2016; Yen & Teng, 2015). This has managerial implications, since audiences enjoy mimicking actors’ motions when visiting a film destination. For example, the statue of Bruce Lee standing on the *Avenue of Stars* in Hong

Kong attracts crowds of tourists who feel euphoric when imitating his martial arts pose. They feel congruence with the film by aligning their self-image to the statue. This demonstrates how nostalgic film tourists can acquire pleasurable and serendipitous experiences without massive custom-built developments to accommodate their needs.

Eighth, the domains “memory of culture and history” and “memory of envy” made a minimal or no contribution to explaining familiarity and diverse intentions at the film destination. Perhaps because Taiwan and Hong Kong share a common southern Chinese culture, “memory of culture and history” was not a strong predictor of familiarity and future intentions. The results can potentially be used by DMOs to promote destination image and to boost familiarity. Overall, nostalgia film tourism offers the prospect of advancing film destinations without the need for substantial expenditures on mainstream promotions.

Conclusions and Implications for Scholarship and Practice

The findings of this study have confirmed the potency of nostalgia as a film tourism motivation. This section discusses its effect on film locations and its implications for associated destinations. According to the study findings, film tourists are likely to be engrossed by a nostalgic atmosphere achieved by imitating the motions of main characters, reminiscing about the past social ethos or motifs, and understanding historical meanings. This emotional connection extends to film destinations (Carl et al., 2007; Couldry, 1998; Schofield, 1996) and to a sense of place (Pan & Ryan, 2013; Roesch, 2009).

These experiential associations resemble the rejuvenating tourist motivations of those who wish to express themselves through travel (Hsu et al., 2007). The nostalgic sentiments in film tourism resemble the self-contemplation that is sought by walkers (Yeh et al., 2012) or by taking a cruise (Wang et al., 2014). The pure and non-material purpose of this such tourism is a self-directed motivation associated with self-realization, the highest

stage in Maslow's hierarchy of needs.

From a scholarly perspective, it is evident that the concept of nostalgia can be useful for building an association between branding destinations and a compelling narrative that relies on film locations. According to this study, nostalgia film tourists want to feel the "world on screen," or to experience authentic nostalgia. Nostalgia film tourists even have a resemblance to pilgrims visiting religious sites (Couldry, 1998; Riley et al., 1998). They are likely to experience a sense of place and the sensation of visiting real backdrops (Beeton, 2005; Soliman, 2011). Their level of interest in a film is highly correlated with their location along the motivation continuum, ranging from the serendipitous to the general (Macionis, 2004). Highly motivated film tourists will not be satisfied with basic visits to the locations depicted on screen or to gazing at the sights; they have a strong desire for proximity to the film location props (Buchmann et al., 2010; Carl et al., 2007; Kim, 2012a; Mercille, 2005; Reijnders, 2016; Tooke & Baker, 1996).

The research findings imply a discrepancy between the "world on screen" and the actual film location experience that may disappoint and prompt dissatisfaction (Couldry, 1998; Herbert, 2001; Reijnders, 2016; Schofield, 1996). If film sets are overtly commercialized and transformed into a more modern version, nostalgia film tourists will be disappointed and may view the destination as incongruent with their established ideas and hence less sustainable (Buchmann et al., 2010; Couldry, 1998; Lee, 2012; Moyle & Croy, 2009; O'Connor, 2011; Schofield, 1996).

The pursuit of nostalgia tourism by destinations demands an element of creativity because it involves imagining connections between the past and the present. From a sustainability perspective it has the advantage that it does not require large investments in the construction of tourism attractions and or image based promotions to build familiarity. To facilitate the sustainable management of film destinations, destination management

should be aware that film tourist perceptions of film tourism places can vary according to their level of acceptance of environment or acceptance level of sustainability (Carl et al., 2007; Su et al., 2011). To plan, develop, and manage film destinations will involve an ongoing commitment to understanding different film tourist expectations and perceptions about destination attributes.

This study has several implications for DMOs and communities in film destinations. The finding that “memory of backdrops” and “memory of mimicking” are significant predictors in most of the regression models suggests that managers in film tourism destinations can use simple and creative ideas to capitalize on the significance of nostalgia and enhance destination appeal. Destination promotions might, for example, include segments of popular films or mimicking of film characters might catch the attention of potential tourists.

DMOs in locations such as Hong Kong have an opportunity to capitalize on the attributes of film production and settings without the need for large scale developments. The local restaurants might for example evoke reminiscences by developing a “good old days” menu and creating an atmosphere filled with props and photos featuring memorable scenes from films and offering film songs. In addition to acknowledging the economic potential of nostalgia film tourism, opportunities exist to help a younger generation of film tourists to learn about cultural values. There is an argument that film sets or associated cultural assets should be conserved for the benefit of future generations, particular in a setting like Hong Kong which has a “*Build em up and knock em down*” reputation for urban planning and development.

Longer term market viability could also be promoted by encouraging social exchanges between tourists and residents (Zhang et al., 2017) using the film medium to understand community culture, traditions and history. Since most film sets are vulnerable to

pop culture fashions, it is acknowledged that interest in films or TV dramas can easily be dispelled (Connell, 2012). On this basis, the longer term viability of small local businesses around film sets could be extended by participating in the conservation of cultural heritage of film locations beyond the profit motive.

DMOs might also build and maintain place attachment through nostalgia towards film settings, rather than being distracted by temporary fads. In extending the conservation of film locations residents could mobilize to build local consensus and shared responsibility about conserving cultural assets and minimizing negative impacts. Given the role of the community as a key stakeholder (Taylor, 2017; Zhang et al, 2017), there is also a need to monitor resident perceptions of nostalgia film destinations and engage in the co-creation of film tourism products with other stakeholders.

Limitations of This Study and Suggestions for Future Study

In addressing some identifiable gaps in the previous research, the present study nevertheless has some limitations. Firstly, its scope is limited to identifying the efficacy of film nostalgia as an explanation of future intentions and the effect of sociodemographic, psychological and behavioral variables on predicting film nostalgia domains. Future researchers may consider investigating multiple relationships amongst the constructs including for tour programs centered around film tourism. It will also be worthwhile undertaking further research in Hong Kong with a sample of actual film nostalgia tourists to examine the relationship between intentions and practice.

Secondly, future investigations could propose additional ideas for the identification of new film tourism locations. This would mobilize the creative resources to address stakeholder concerns, consistent with the principle of shared benefits.

Thirdly, this study focuses on favorable individual responses attributed by film

nostalgia. However, future studies might usefully assess unfavorable aspects such as tourist responses to authenticity and to the commodification of film destinations. Last and not least, similar future studies could be undertaken of film tourism destinations in other countries that have a film association to enhance generalizability, because cross-cultural differences exist in terms of perceiving effects of film nostalgia on destination (Kim et al., in press).

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Figure 1. The role of nostalgia in film tourism

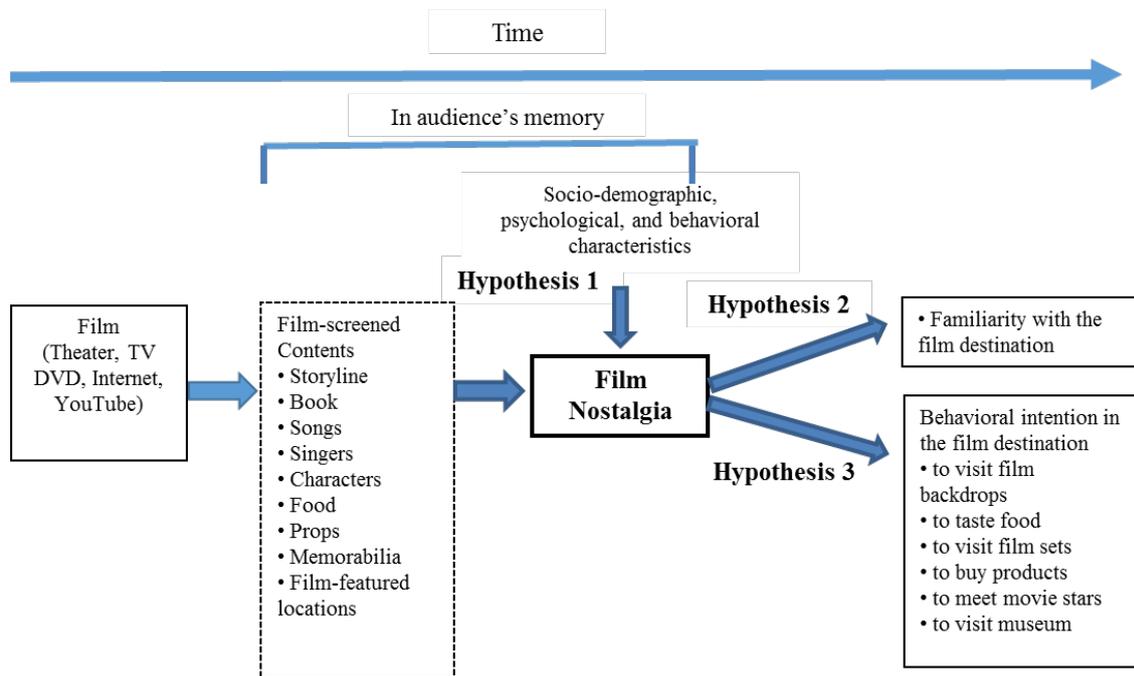


Table 1. Factor analyses of nostalgia for the “good old days” of Hong Kong films, cultural proximity and familiarity ($N = 737$)

Domains and items	Factor loading	Communality	Mean
Nostalgia for Hong Kong films			
Domain 1 (Memory of backdrops)			
$(\alpha = .89, \text{eigenvalue} = 5.22, \text{explained variance} = 20.09\%, \text{grand mean}=3.65)$			
The background scenery featured in the Hong Kong films was beautiful.	.73	.63	3.60
The Hong Kong harbor featured in the films was fantastic.	.73	.64	3.68
The scenes of the streets at night featured in the films were shiny and vivid.	.69	.59	3.71
I believed that the fashion style of the Hong Kong film stars was stylish and beautiful.	.65	.56	3.56
The love affairs in the films were romantic.	.57	.58	3.65
The scenes in the Hong Kong films showed us that Hong Kong was an international city.	.56	.62	3.72
I liked the background music in the films.	.53	.53	3.67
The Hong Kong food featured in the films looked tasty.	.50	.50	3.64
The alleys, traditional markets, restaurants, and buildings featured in the films were memorable.	.47	.58	3.65
I believed that Hong Kong society as shown in the films was vivid and dynamic.	.45	.56	3.57
Domain 2 (Memory of stories and movie stars)			
$(\alpha = .82, \text{eigenvalue} = 3.44, \text{explained variance} = 13.21\%, \text{grand mean}=3.68)$			
I believed that the fighting/martial arts scenes in the Hong Kong action movies were interesting.	.72	.63	3.67
I believed that the special effects in the films (e.g., flying in a Kung Fu movie) were wonderful.	.67	.63	3.75
The fight scenes featured in the films were memorable.	.66	.58	3.64
I believed that the Hong Kong film stars were attractive.	.46	.58	3.73
I believed that the storylines of the Hong Kong films were intriguing.	.45	.57	3.60
Domain 3 (Memory of mimicking)			
$(\alpha = .77, \text{eigenvalue} = 2.83, \text{explained variance} = 10.88\%, \text{grand mean}=3.01)$			
I would mimic the actions of the Hong Kong film actors/actresses, such as performing martial arts, wearing sunglasses, smoking cigarettes, and putting on make-up.	.82	.72	2.73
I would repeat or follow the lines that the actors/actresses spoke.	.79	.69	2.94
I wanted to learn the martial arts featured in the films.	.66	.62	3.01
Hong Kong films were the topic of talk or gossip among friends.	.48	.51	3.36
Domain 4 (Memory of envy)			
$(\alpha = .79, \text{eigenvalue} = 2.43, \text{explained variance} = 9.33\%, \text{grand mean}=3.31)$			
I believed that Hong Kong’s political and social system looked stable.	.72	.64	3.12
I felt that the society depicted in the Hong Kong films was free and not restricted.	.70	.63	3.37
I believed that the industrial products featured in the films were technologically advanced.	.49	.64	3.42
I envied Hong Kong society as shown in the films.	.45	.62	2.97
I believed that Hong Kong’s economic development was advanced.	.45	.60	3.68
Domain 5 (Memory of culture and history)			
$(\alpha = .67, \text{eigenvalue} = 1.76, \text{explained variance} = 6.76\%, \text{grand mean}=3.42)$			
I could understand the Hong Kong/Chinese customs and culture featured in the Hong Kong films.	.60	.66	3.53
I could understand Chinese history through the historical stories shown in the films.	.47	.55	3.31

Cultural proximity

($\alpha = .89$, eigenvalue = 3.50, explained variance = 70.01%, grand mean=3.50)

I believe that thoughts about how to achieve harmony within an organization or a group are similar in the two countries.	.87	.75	3.53
I believe that attitudes toward individuals and society in the two nations are similar.	.86	.74	3.43
I believe that methods used to recognize and solve interpersonal conflict are similar in the two countries.	.84	.70	3.40
I believe that that the cultural traditions between the two countries are similar.	.84	.70	3.48
I believe that the stories of Hong Kong films are understandable to me as a Japanese person.	.78	.60	3.63

Familiarity

($\alpha = .83$, eigenvalue = 2.24, explained variance = 74.69%, grand mean=3.49)

I felt closer to Hong Kong because of “good old days” Hong Kong films.	.88	.74	3.52
I felt more favorable about the image of Hong Kong because of “good old days” Hong Kong films.	.86	.73	3.46
I felt more familiar with Hong Kong because of “good old days” Hong Kong films.	.85	.78	3.50

Table 2. Regression analyses to predict “memory of backdrops” and “memory of stories and movie stars” film nostalgia

Dependent variable: “memory of backdrops” film nostalgia					
Model 1	Sociodemographic variables	β	t	<i>Sig.</i>	<i>F</i> =2.35 (<i>p</i> =.029), <i>Adj-R</i> ² =.01
	Gender (1=male, 2=female)	-.07	-1.70	.090	
	Age	-.07	-1.63	.104	
	Marital status (1=single, 2=married)	.05	1.21	.226	
	Income	.10	2.44	.015	
	Occupation (1=company worker, 2=others)	.06	1.59	.112	
	Educational level	-.05	-1.23	.221	
Model 2	Psychological variables and cultural proximity	β	t	<i>Sig.</i>	<i>F</i> =149.93 (<i>p</i> =.000), <i>Adj-R</i> ² =.50
	“Good old days” Hong Kong films were interesting.	.32	9.39	.000	
	“Good old days” Hong Kong films were important in my life.	.11	3.01	.003	
	Watching “good old days” Hong Kong films showed others who I was.	.08	2.42	.016	
	I was a fan of “good old days” Hong Kong film stars.	.11	3.32	.001	
	Cultural proximity	.30	9.04	.000	
Model 3	Behavioral variables	β	t	<i>Sig.</i>	<i>F</i> =95.46 (<i>p</i> =.000), <i>Adj-R</i> ² =.44
	I liked to watch “good old days” Hong Kong films.	.36	9.45	.000	
	I liked to purchase “good old days” Hong Kong film CDs or music discs.	.09	2.41	.016	
	I liked to update information on “good old days” Hong Kong films.	.27	6.71	.000	
	I liked to search for any news relating to “good old days” Hong Kong film stars.	.03	.87	.384	
	Number of “good old days” Hong Kong films watched.	.06	2.05	.041	
	Number of “good old days” Hong Kong film stars who I know.	.01	.40	.692	
Dependent variable: “memory of stories and movie stars” film nostalgia					
Model 1	Sociodemographic variables	β	t	<i>Sig.</i>	<i>F</i> =3.64 (<i>p</i> =.000), <i>Adj-R</i> ² =.02
	Gender (1=male, 2=female)	-.11	-2.69	.007	
	Age	-.10	-2.63	.009	
	Marital status (1=single, 2=married)	.06	1.50	.133	
	Income	.09	2.08	.038	
	Occupation (1=company worker, 2=others)	.06	1.50	.134	
	Educational level	-.00	-.03	.973	
Model 2	Psychological variables and cultural proximity	β	t	<i>Sig.</i>	<i>F</i> =153.63 (<i>p</i> =.000), <i>Adj-R</i> ² =.51
	“Good old days” Hong Kong films were interesting.	.34	10.35	.000	
	“Good old days” Hong Kong films were important in my life.	.11	3.11	.002	
	Watching “good old days” Hong Kong films showed others who I was.	-.01	-.32	.747	
	I was a fan of “good old days” Hong Kong film stars.	.19	5.93	.000	
	Cultural proximity	.27	8.22	.000	
Model 3	Behavioral variables	β	t	<i>Sig.</i>	<i>F</i> =94.12 (<i>p</i> =.000), <i>Adj-R</i> ² =.43
	I liked to watch “good old days” Hong Kong films.	.43	11.39	.000	
	I liked to purchase “good old days” Hong Kong film CDs or music discs.	.07	1.80	.072	
	I liked to update information on “good old days” Hong Kong films.	.20	5.00	.000	
	I liked to search for any news relating to “good old days” Hong Kong film stars.	.03	.93	.351	
	Number of “good old days” Hong Kong films watched.	.03	1.17	.244	
	Number of “good old days” Hong Kong film stars who I know.	.06	2.06	.039	

Table 3. Regression analyses to predict “memory of mimicking,” “memory of envy,” and “memory of culture and history” nostalgia

Dependent variable: “memory of mimicking” film nostalgia					
Model 1	Sociodemographic variables	β	t	<i>Sig.</i>	$F=10.73$ ($p=.000$), $Adj-R^2=.08$
	Gender (1=male, 2=female)	-.23	-6.16	.000	
	Age	-.14	-3.61	.000	
	Marital status (1=single, 2=married)	.03	.85	.395	
	Income	.13	3.21	.001	
	Occupation (1=company worker, 2=others)	-.06	-1.67	.095	
Model 2	Psychological variables and cultural proximity	β	t	<i>Sig.</i>	$F=182.89$ ($p=.000$), $Adj-R^2=.55$
	“Good old days” Hong Kong films were interesting.	.07	2.29	.022	
	“Good old days” Hong Kong films were important in my life.	.20	5.90	.000	
	Watching “good old days” Hong Kong films showed others who I was.	.45	14.81	.000	
	I was a fan of “good old days” Hong Kong film stars.	.17	5.60	.000	
Cultural proximity	.06	2.04	.042		
Model 3	Behavioral variables	β	t	<i>Sig.</i>	$F=125.75$ ($p=.000$), $Adj-R^2=.50$
	I liked to watch “good old days” Hong Kong films.	.15	4.25	.000	
	I liked to purchase “good old days” Hong Kong film CDs or music disc.	.30	8.61	.000	
	I liked to update information on “good old days” Hong Kong films.	.10	2.54	.011	
	I liked to search for any news relating to “good old days” Hong Kong film stars.	.30	8.55	.000	
Number of “good old days” Hong Kong film stars who I know.	-.06	-2.17	.030		
Dependent variable: “memory of envy” film nostalgia					
Model 1	Sociodemographic variables	β	t	<i>Sig.</i>	$F=5.27$ ($p=.000$), $Adj-R^2=.04$
	Gender (1=male, 2=female)	-.17	-4.33	.000	
	Age	-.07	-1.69	.092	
	Marital status (1=single, 2=married)	.04	.94	.348	
	Income	.11	2.57	.010	
	Occupation (1=company worker, 2=others)	.00	.03	.980	
Model 2	Psychological variables and cultural proximity	β	t	<i>Sig.</i>	$F=161.86$ ($p=.000$), $Adj-R^2=.52$
	“Good old days” Hong Kong films were interesting.	.15	4.69	.000	
	“Good old days” Hong Kong films were important in my life.	.19	5.39	.000	
	Watching “good old days” Hong Kong films showed others who I was.	.20	6.31	.000	
	I was a fan of “good old days” Hong Kong film stars.	.10	3.26	.001	
Cultural proximity	.31	9.66	.000		
Model 3	Behavioral variables	β	t	<i>Sig.</i>	$F=106.22$ ($p=.000$), $Adj-R^2=.46$
	I liked to watch “good old days” Hong Kong films.	.29	7.97	.000	
	I liked to purchase “good old days” Hong Kong film CDs or music discs.	.20	5.50	.000	
	I liked to update information on “good old days” Hong Kong films.	.28	7.22	.000	
	I liked to search for any news relating to “good old days” Hong Kong film stars.	.04	.95	.341	
Number of “good old days” Hong Kong film stars who I know.	-.02	-.85	.397		
Dependent variable: “memory of culture and history” film nostalgia					
Model 2	Psychological variables and cultural proximity	β	t	<i>Sig.</i>	$F=98.04$ ($p=.000$), $Adj-R^2=.40$
	“Good old days” Hong Kong films were interesting.	.16	4.43	.000	
	“Good old days” Hong Kong films were important in my life.	.23	5.82	.000	
Watching “good old days” Hong Kong films showed others who I was.	.07	2.08	.038		

	I was a fan of “good old days” Hong Kong film stars.	.08	2.42	.016	
	Cultural proximity	.27	7.39	.000	
Model 3	Behavioral variables	<i>β</i>	<i>t</i>	<i>Sig.</i>	
	I liked to watch “good old days” Hong Kong films.	.27	6.71	.000	<i>F</i> =59.85 (<i>p</i> =.000), <i>Adj-R</i> ² =.34
	I liked to purchase “good old days” Hong Kong film CDs or music discs.	.14	3.39	.001	
	I liked to update information on “good old days” Hong Kong films.	.19	4.41	.000	
	I liked to search for any news relating to “good old days” Hong Kong film stars.	.09	2.11	.036	
	Number of “good old days” Hong Kong film stars who I know.	.01	.15	.884	

Table 4. Hierarchical regression analyses: familiarity with Hong Kong and intention to participate in nostalgic film tourism

Dependent variable:	Model 1			Model 2			Model 3			Model 4			Model 5			
Familiarity with Hong Kong	β	t	Sig.	β	t	Sig.	β	t	Sig.	β	t	Sig.	β	t	Sig.	
Constant		2.11	.035		.93	.35		.04	.971		-.31	.76		-1.18	.24	
Domain 1 (Memory of backdrops)	.67	26.22	.000	.50	95.39	.000	.42	12.91	.000	.34	9.56	.000	.25	5.89	.000	
Domain 5 (Memory of culture and history)				.31	9.43	.000	.23	7.14	.000	.19	5.90	.000	.18	5.40	.000	
Domain 3 (Memory of mimicking)							.25	8.69	.000	.18	5.67	.000	.16	5.01	.000	
Domain 4 (Memory of envy)										.19	4.56	.000	.19	4.64	.000	
Domain 2 (Memory of stories and movie stars)													.14	3.80	.000	
Overall $Adj-R^2$		.48			.54			.58			.59			.60	
$\Delta Adj-R^2$		.48			.06			.04			.01			.01	
ΔF		687.49 ($p<.001$)			158.17 ($p<.001$)			88.89 ($p<.001$)			73.02 ($p<.05$)			46.57 ($p<.05$)		
Dependent variable: Intention to take part in nostalgia-driven film tourism	Model 1			Model 2			Model 3			Model 4			Model 5			
	β	t	Sig.	β	t	Sig.	β	t	Sig.	β	t	Sig.	β	t	Sig.	
Constant		-5.45	.000		1.23	.220		1.90	.058		1.68	.094		1.70	.089	
Domain 3 (Memory of mimicking)	.79	34.35	.000	.89	33.73	.000	.92	30.13	.000	.92	30.09	.000	.92	30.00	.000	
Domain 2 (Memory of stories and movie stars)				.18	6.79	.000	.14	5.08	.000	.16	4.35	.000	.15	4.24	.000	
Domain 4 (Memory of envy)							.09	2.73	.007	.10	2.65	.008	.09	2.43	.020	
Domain 1 (Memory of backdrops)										.02	.48	.630	.02	.58	.562	
Domain 5 (Memory of culture and history)													.02	.56	.58	
Overall $Adj-R^2$		.62			.64			.64			.64			.64	
$\Delta Adj-R^2$		.62			.02			.00			.00			.00	
ΔF		1,180.07 ($p<.001$)			530.85 ($p<.001$)			210.12			110.06			66.00		

Table 5. Hierarchical regression analyses: Effect of film nostalgia on intention to visit film backdrops and intention to taste Hong Kong food featured in the films

Dependent variable: Intention to visit film backdrops	Model 1			Model 2			Model 3			Model 4			Model 5			
	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	
Constant		6.16	.000		4.81	.000		4.70	.000		4.62	.000		4.63	.000	
Domain 1 (Memory of backdrops)	.50	15.82	.000	.33	6.77	.000	.32	6.33	.000		5.35	.000	.31	5.31	.000	
Domain 2 (Memory of stories and movie stars)				.22	4.48	.000	.21	4.07	.000		4.05	.000	.21	4.06	.000	
Domain 3 (Memory of mimicking)							.05	1.34	.181		.85	.397	.04	.88	.381	
Domain 4 (Memory of envy)										.62	.536		.04	.88	.494	
Domain 5 (Memory of culture and history)													-.02	-.34	.730	
Overall <i>Adj-R</i> ²		.25			.27			.27			.27			.27		
Δ <i>Adj-R</i> ²		.25			.02			.00			.00			.00		
ΔF		250.10 ($p < .001$)			111.76 ($p < .05$)			45.41			23.20			13.99		
Dependent variable: Intention to taste Hong Kong food featured in the films	Model 1			Model 2			Model 3			Model 4			Model 5			
	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	
Constant		4.20	.000		3.14	.002		2.92	.004		2.86	.004		2.83	.005	
Domain 1 (Memory of backdrops)	.54	17.39	.000	.41	8.45	.000	.38	7.68	.000		6.23	.000	.36	6.37	.000	
Domain 2 (Memory of stories and movie stars)				.17	3.55	.000	.14	2.84	.005		2.83	.005	.14	2.72	.007	
Domain 3 (Memory of mimicking)							.10	2.80	.005		2.21	.028	.09	2.13	.034	
Domain 4 (Memory of envy)							.02	.46	.643				.15	.29	.776	
Domain 5 (Memory of culture and history)													.03	.68	.500	
Overall <i>Adj-R</i> ²		.29			.30			.31			.31			.31		
Δ <i>Adj-R</i> ²		.29			.01			.01			.00			.00		
ΔF		302.36 ($p < .001$)			142.50 ($p < .05$)			49.63 ($p < .05$)			27.59			12.49		

Table 6. Hierarchical regression analyses: Effect of film nostalgia on intention to visit indoor/outdoor film sets and intention to buy products that were featured in films

Dependent variable: Intention to visit indoor/outdoor film sets	Model 1			Model 2			Model 3			Model 4			Model 5			
	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	
Constant		4.01	.000		2.80			2.54	.011		2.44	.015		2.32	.021	
Domain 1 (Memory of backdrops)	.55	17.75	.000	.39	8.24	.000	.36	7.38	.000	.34	6.52	.000	.30	5.44	.000	
Domain 2 (Memory of stories and movie stars)				.20	4.16	.000	.16	3.33	.001	.15	3.11	.002	.15	3.13	.002	
Domain 3 (Memory of mimicking)							.12	3.37	.001	.11	2.91	.004	.08	1.89	.059	
Domain 5 (Memory of culture and history)										.06	1.47	.142	.05	1.06	.292	
Domain 4 (Memory of envy)													.08	1.52	.129	
Overall <i>Adj-R</i> ²		.30			.32			.33			.33			.33		
Δ <i>Adj-R</i> ²		.30			.02			.01			.00			.00		
ΔF		314.14 ($p < .001$)			145.31 ($p < .05$)			51.17 ($p < .05$)			28.93			17.32		
Dependent variable: Intention to buy products that were featured in the films	Model 1			Model 2			Model 3			Model 4			Model 5			
	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	β	t	<i>Sig.</i>	
Constant		10.86	.000		1.12	.262		.76	.448		.54	.59		.64	.524	
Domain 3 (Memory of mimicking)	.55	17.91	.000	.41	11.77	.000	.33	8.25	.000	.32	7.89	.000	.32	7.85	.000	
Domain 1 (Memory of backdrops)				.28	8.07	.000	.19	4.41	.000	.15	3.27	.001	.16	2.99	.003	
Domain 4 (Memory of envy)							.18	3.56	.000	.15	2.97	.003	.15	2.96	.003	
Domain 5 (Memory of culture and history)										.12	2.85	.005	.12	2.89	.004	
Domain 2 (Memory of stories and movie stars)													-.02	-.05	.618	
Overall <i>Adj-R</i> ²		.30			.36			.37			.38			.38		
Δ <i>Adj-R</i> ²		.30			.06			.01			.01			.00		
ΔF		320.58 ($p < .001$)			113.81 ($p < .001$)			61.75 ($p < .05$)			33.18			22.41		

Table 7. Hierarchical regression analyses: Effect of film nostalgia on intention to meet movie stars and to visit Hong Kong film museums

Dependent variable: Intention to meet movie stars	Model 1			Model 2			Model 3			Model 4			Model 5			
	β	<i>t</i>	<i>Sig.</i>	β	<i>t</i>	<i>Sig.</i>	β	<i>t</i>	<i>Sig.</i>	β	<i>t</i>	<i>Sig.</i>	β	<i>t</i>	<i>Sig.</i>	
Constant		11.47	.000		.75	.450		.08	.84		.001	.994		-.02	.984	
Domain 3 (Memory of mimicking)	.54	17.26	.000	.37	10.79	.000	.35	9.96	.000	.34	8.22	.000	.33	8.12	.000	
Domain 1 (Memory of backdrops)				.32	9.21	.000	.23	4.90	.000	.21	4.01	.000	.21	3.82	.000	
Domain 2 (Memory of stories and movie stars)							.13	2.69	.007	.13	2.67	.008	.12	2.56	.011	
Domain 4 (Memory of envy)										.04	.78	.434	.03	.61	.541	
Domain 5 (Memory of culture and history)													.03	.61	.542	
Overall <i>Adj-R</i> ²		.29			.36			.37			.37			.37		
Δ <i>Adj-R</i> ²		.29			.07			.01			.00			.00		
ΔF		297.78 (<i>p</i> <.001)			89.47 (<i>p</i> <.05)			65.85 (<i>p</i> <.05)			35.52			11.38		
Dependent variable: Intention to visit the Hong Kong film museums	Model 1			Model 2			Model 3			Model 4			Model 5			
	β	<i>t</i>	<i>Sig.</i>	β	<i>t</i>	<i>Sig.</i>	β	<i>t</i>	<i>Sig.</i>	β	<i>t</i>	<i>Sig.</i>	β	<i>t</i>	<i>Sig.</i>	
Constant		4.86	.000		3.64	.000		3.38	.001		3.22	.001		3.18	.002	
Domain 1 (Memory of backdrops)	.53	16.77	.000	.37	7.68	.000	.34	6.81	.000	.30	5.32	.000	.29	5.06	.000	
Domain 2 (Memory of stories and movie stars)				.20	4.07	.000	.16	3.21	.001	.16	3.18	.002	.15	3.04	.002	
Domain 3 (Memory of mimicking)							.13	3.47	.001	.09	2.17	.003	.09	2.08	.004	
Domain 4 (Memory of envy)										.09	1.66	.097	.08	1.41	.160	
Domain 5 (Memory of culture and history)													.04	.81	.416	
Overall <i>Adj-R</i> ²		.28			.29			.30			.30			.30		
Δ <i>Adj-R</i> ²		.28			.01			.01			.00			.00		
ΔF		281.36 (<i>p</i> <.001)			129.45 (<i>p</i> <.001)			45.11 (<i>p</i> <.05)			25.82			16.01		

